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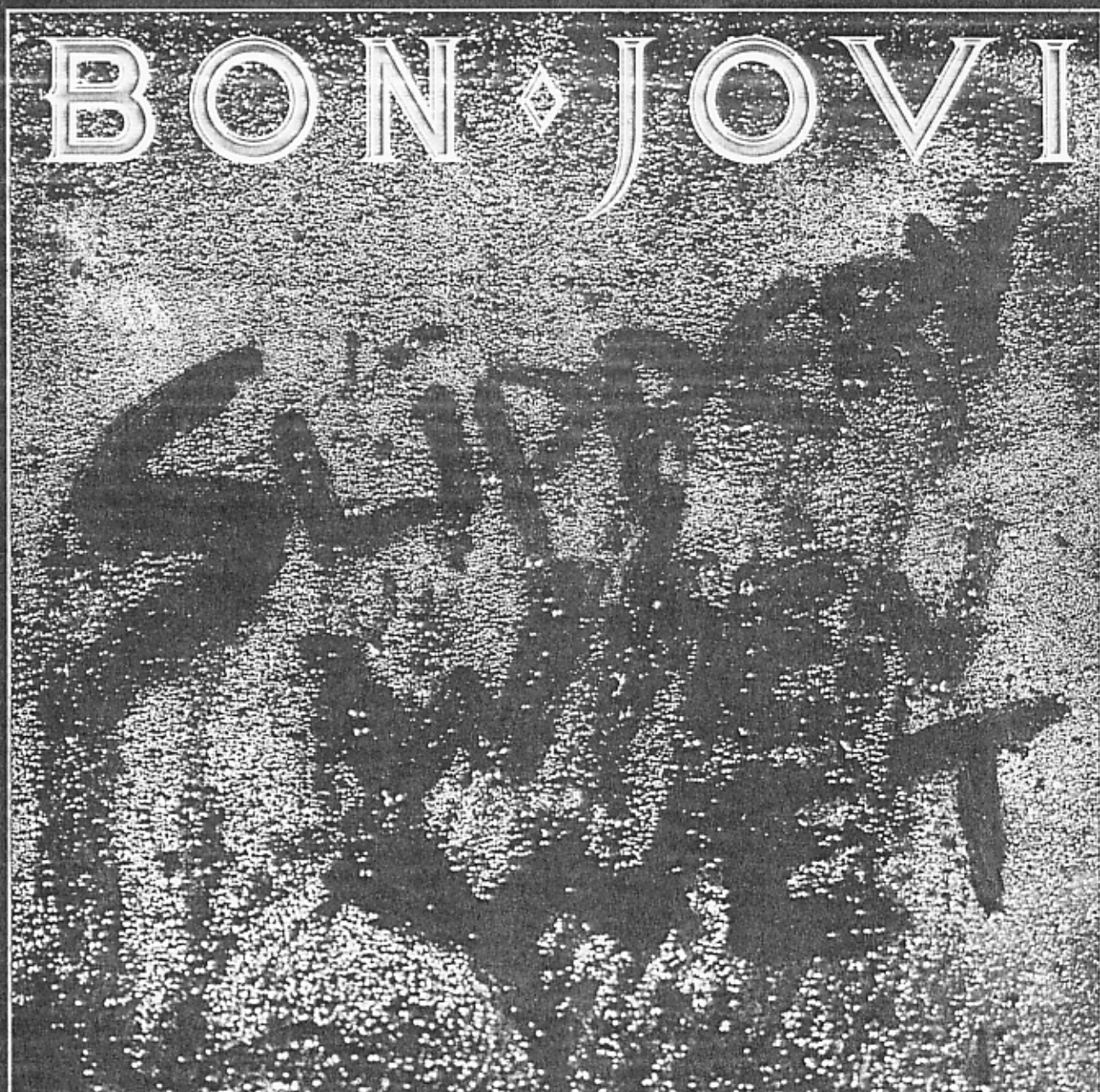
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BON JOVI

Slippery When Wet

ACCURATE TRANSCRIPTIONS
OF NOTES AND TABLATURE
Transcribed by
JIM QUINN



BON JOVI

Slippery When Wet

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Let It Rock

Words and Music by Jon Bon Jovi and Richie Sambora

Tune 6th string to D.

Intro

Moderate Driving Rock ♩ = 98

23

Keyboard intro

Guitar 1

w/volume knob

D5 Dsus4 D

Wo, _____

T
A
B

7 5

9 8 7 (7)
7 0 7 7

Csus/D C/D

Csus/D C/D

1. G5 F5 D5

wo. _____

- 1

dip w/bar - 1

w/bar

- 1/2

w/bar - 1/2

6 5 (5) (5)
5 0 5 5 (5)
3 3 5 3 0

2. G5 F5 D5

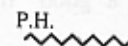
Verse

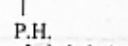
1. The week-end comes to this town
go down to the Broad-way where

2 3
5 3 0 0 0 0
5 3 0 0 0 0

sev - en days too soon,
ev - 'ry - bod - y goes,

for the
to

P.H. 

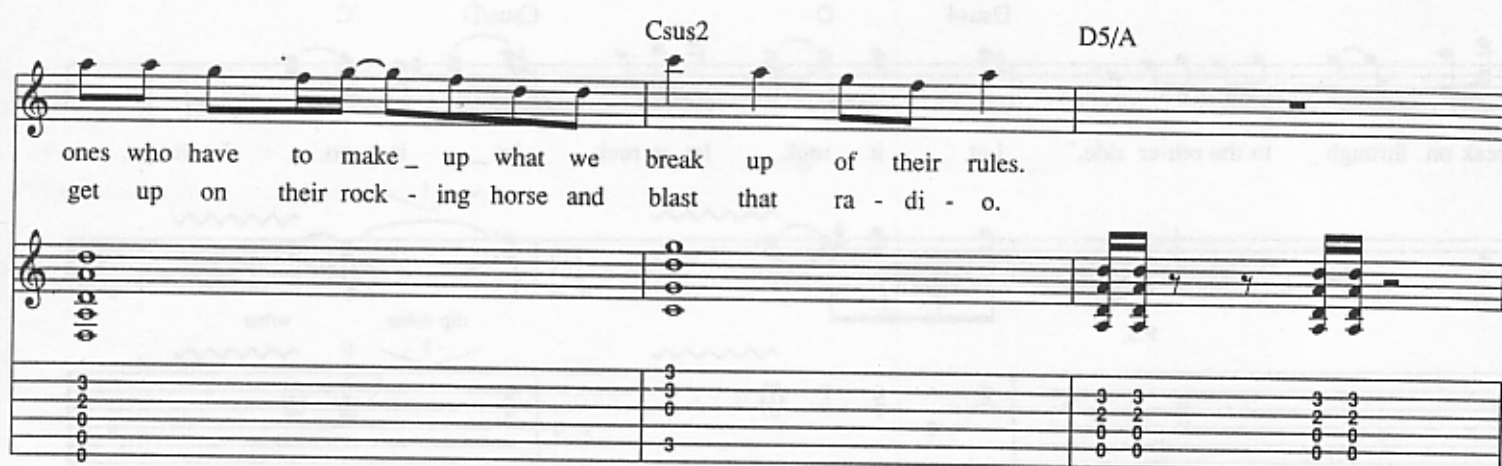
P.H. 

Sounding pitch; D



ones who have to make up what we break up of their rules.
get up on their rock - ing horse and blast that ra - di - o.

Csus2 D5/A



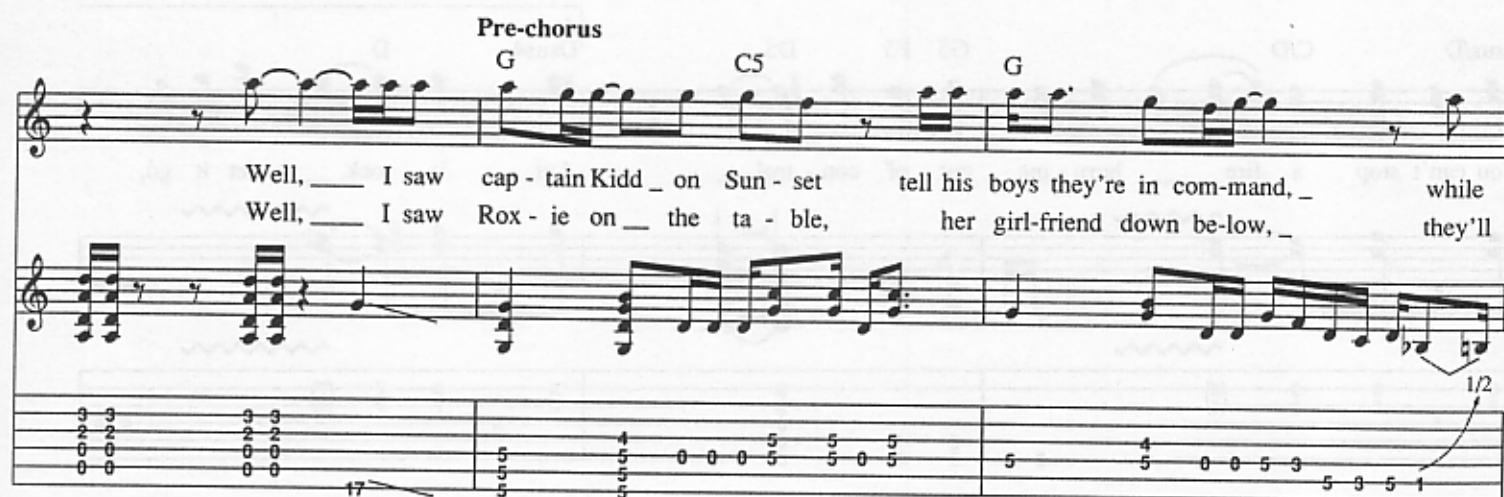
Pre-chorus

G C5 G

Well, I saw cap - tain Kidd on Sun - set tell his boys they're in com-mand, while
Well, I saw Rox - ie on the ta - ble, her girl-friend down be-low, they'll

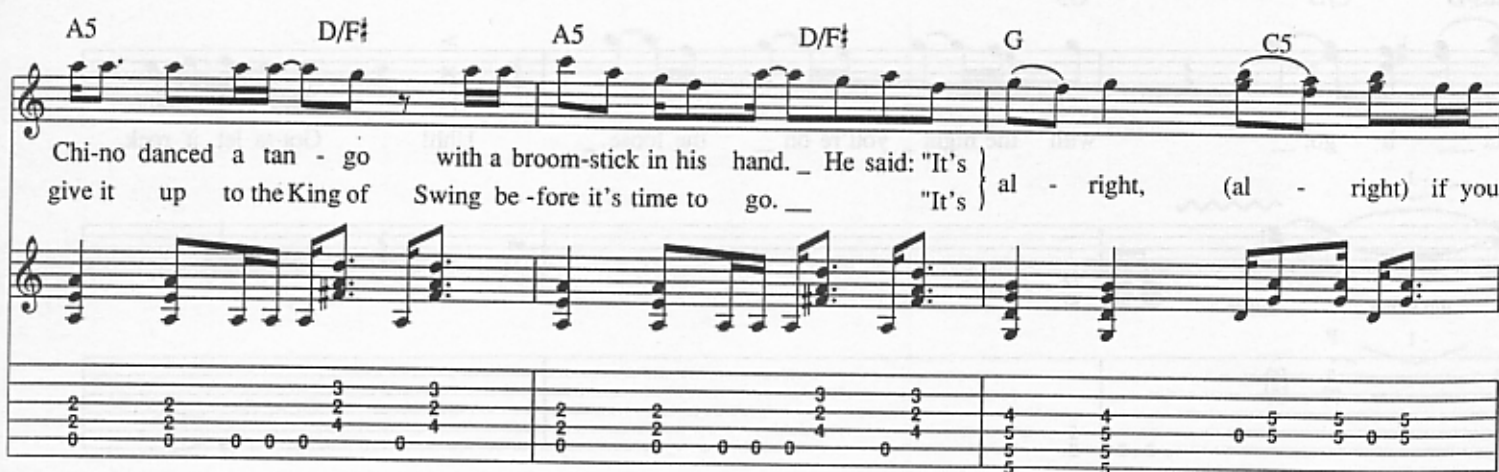
17 

1/2



A5 D/F# A5 D/F# G C5

Chi-no danced a tan - go with a broom-stick in his hand. He said: "It's
give it up to the King of Swing be - fore it's time to go. "It's al - right, (al - right) if you



G

A5

D/F#

A5

have a good time. _ It's al - right, (al - right) if you want _ to cross _ that line, _ (to)

Chorus

Dsus4

D

Csus/D

C

break on through _ to the oth-er side." Let it rock, _ let it rock, let _ it go, _ let it go.

P.S.

dip w/bar

w/bar

16

Csus/D

C/D

G5

F5

D5

1.
Dsus4

D

You can't stop a fire _ burn - ing out of con - trol. _ Let it rock, _ let it go,

Csus/D

C/D

G5

let _ it go, _ with the night _ you're on _ the loose. _ Uhh! Got-ta let it rock.

dip w/bar

w/bar

3

3

5

17

Dsus4 D C/susD C/D C/susD C/D G5 F5 D5

Wo, _____ wo, _____ 2. We

2., 3. Dsus4 D C/susD C/D C/susD C/D

Let it rock, _ let it go, let _ it go, _ you can't stop a fire _ burn - ing
 with the night you're on _ the loose, say,

(Rhy. Fig. 1)

G5 F5 D5 *To Coda* Dsus4 D C/susD C/D

out of con - trol. _ Let it rock, let it rock, _ let it go, let _ it go, _
 ev - 'ry - bod - y sing!

Solo

Guitar 1 plays Rhy. Fig. 1 (4 times)

(Vocals out) G5 F5 D5

G5

G

with the night _ your on _ the loose. _____

Got-ta let it rock.

N.H. 8va.

loco

N.H.

N.H.

slowly dive w/bar

Guitar 2

rapidly shake w/bar

N.H.

Csus/D C/D

Csus/D

C/D

P

2

0

T

12

10

13

10

13

15

20

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20

10

13

15

20

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15

"Let it rock."

The musical score for "Let it rock." is written for guitar and bass. The guitar staff (top) features a melodic line with a 6th fret barre, a dive w/bar, and various chords: F5, G5, D5, Dsus4, D, Csus/D, and C/D. The bass staff (bottom) shows a fretboard view with fret numbers 19, 15, 12, 15, 19, 15, 12, and a sequence of frets 0, 0, 0, 5, 10, 7, 11, 0, (11), 0, 7, 0, 7, 0, 7, 7, 7, (7), 0. The score is marked with a tempo of 120 and a style of Moderate Rock Beat.

Musical score for guitar, showing a treble clef staff with chords Csus/D, C/D, F5, G5, and D5, and a bass staff with fret numbers. The score includes triplets, sixteenth notes, and a final N.H. (Natural Harmonic) section.

Sounding pitch: A $\flat$ G

Coda *Repeat and fade*

The Coda section consists of three staves. The top staff is a vocal line with lyrics "Wo, _____" and "wo. _____". It features a melodic line with a sharp sign and a flat sign, and a final measure with a repeat sign. The middle staff is a piano accompaniment line with a wavy line indicating a tremolo effect. It includes a "dip w/bar" instruction and a "P" instruction. The bottom staff is a guitar accompaniment line with a wavy line indicating a tremolo effect. It includes a "dip w/bar" instruction and a "P" instruction. The guitar line features a sequence of chords: 9/7, 8/7, 7/7, (7/7), 6/5, (6/5), 5/5, (5/5), 6/5, 6/5, 5/5, and 5/5.

Dsus4 D Csus/D C/D Csus/D C/D G5 F5 D5

Wo, _____ wo. _____

dip w/bar P

9 8 7 (7) 6 6 5 6 6 5 5

7 7 7 (7) 5 (5) (5) (5) 5 5 5

You Give Love A Bad Name

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate Rock Beat ♩ = 126

tacet



Shot thru the heart, _____ and you're to _____ blame. Dar - lin, you give love _____ a

(vocals out)

C5

A♭5

C5

B♭5

C5

bad _____ name.

Guitar 1

Guitar 2 (doubled by harmonizer one octave higher)

full

full

A♭5

B♭5

E♭5

C5

A♭5

C5

full

full

full

B $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5

(Guitar 2 out)

full

full

N.C. (Cm)

Rhy. fig. 1

P.M.

Verse

Guitar 1 continues Rhy. fig. 1 for 8 bars

N.C. (Cm)

1. An an - gel's smile _____ is what you sell. You

2. You paint your smile _____ on your lips,

dip bar

dive bar

(Replaces original riff 2nd time.)

Fill 1

dip bar

T

A

B

prom - ised me heav - en, then put me through hell. Chains of love got a
 blood - red nails on your fin - ger - tips. A school boy's dream, you
 hold on me. When pas - sion's a pris - on, you can't break free.
 act so shy. Your ver - y first kiss was your first kiss good - bye.

Pre - chorus

Wo, you're a load - ed gun. Yeah.

Guitar 1

slowly dive w/bar

3 1 (3 1) x x 4 x x 5

Oh, there's no - where to run.

Guitar 2

8va

P.H. w/bar

sounding pitch: D

3 1 (4 5) (4 5) (4 5) (4 5) 3 1 3 3 3 (9)

Chorus

No one can save me, the dam - age is done. Shot through the heart and

P.H. w/bar

sounding pitch: C F A C D G B 4 6 10 8

F5 G5 C5 A5 C5

B $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5 E $\flat$ 5 C5

you're to ____ blame. You give love ____ a bad name, bad name. I

6 6 5 6 6 5

A $\flat$ 5 C5 B $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5

play my part, ____ and you play your ____ game. You give love ____ a

5 6 10 6 6 5 6 6

E $\flat$ 5 C5 A $\flat$ 5 B $\flat$ 5 1.

bad name, bad name. And you give love ____ a

6 5 6 6

2. Solo C5 A $\flat$ 5 C5

bad name.

Guitar 1

(6) (6)

Guitar 2 (with harmonizer)

N.H. slowly dive w/bar 5 (5)

B $\flat$ 5

C5

A $\flat$ 5

C5

B $\flat$ 5

C5

continue
diving w/bar

shake w/bar

(5)

8

8

5

7

7

0

0

10

10

12

12

15

15

17

17

3

5

5

6

6

0

0

10

10

13

13

15

15

A $\flat$ 5

C5

B $\flat$ 5

C5

A $\flat$ 5

loco

(approx.)

T

T

T

w/bar
scoop

full

full

full

(11)

(14)

G5

Chorus

Tacet

Oh,

Shor through the heart ___ and

dive bar -1

you're to ___ blame.

You give love ___ a bad name.

I play my part ___ and you

play your ___ game.

You give

love ___

a

bad ___ name,

bad ___ name.

C5 A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

Shot through the heart __ and you're to __ blame. You give love ____ a bad name, bad name. I

The first system of the musical score. The vocal line is in G minor (three flats) and 4/4 time. It features a series of chords: C5, A♭5, C5, B♭5, C5, A♭5, B♭5, E♭5, and C5. The lyrics are "Shot through the heart __ and you're to __ blame. You give love ____ a bad name, bad name. I". The guitar line consists of a single staff with fret numbers: 5, 6, 10, 8, 6, 5, 6, 8, 6, 5, 8, 6, 5.

A♭5 C5 B♭5 C5 A♭5 B♭5 E♭5 C5

play my part, __ and you play you're _ game. You give love ____ a bad name, bad name.

The second system of the musical score. The vocal line continues with the lyrics "play my part, __ and you play you're _ game. You give love ____ a bad name, bad name." The guitar line continues with fret numbers: 5, 6, 10, 8, 6, 5, 6, 8, 6, 5, 8, 6, 5.

A♭5 B♭5 E♭5 C5 A♭5 B♭5 E♭5 C5 *Repeat and fade*

You give love. ____ You give love. ____ Bad name.
(Wo ____ wo. ____ Wo ____ wo, ____

The third system of the musical score. The vocal line features a repeat and fade section. The lyrics are "You give love. ____ You give love. ____ Bad name." and "(Wo ____ wo. ____ Wo ____ wo, ____". The guitar line continues with fret numbers: 6, 8, 6, 5, 6, 8, 6, 5, 6, 8, 6, 5, 6, 8, 6, 5.

Guitar 2

full (10) 8 10 8 10 8 10 (10) 8 10

The fourth system of the musical score. The guitar line features a wavy line indicating a full effect. The fret numbers are: 10, 10, 8, 10, (10), 8, 10, 8, 10, 10, 8, 10, (10), 8, 10.

Livin' On A Prayer

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Moderate Rock Beat ♩ = 122

N.C.

Em (keyboard chords under guitar riff)

6

keyboard intro fades in

T
A
B

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

* note: bass part adapted for guitar

C/E

D/E

Em

Guitar 1 enters (with talk box and distortion)

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

C/E

D/E

Em

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

C/E

D/E

Spoken: Once upon a time,

not so long

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

Em ago...

0 7 7 5 0 0 7 5 0 7 7 5 0 0 7 5

Verse
Em7 (N.C.)

1. Tom - my used to work on the docks. _____
2. Tom - my's got his six string in hock. _____

Un - ion's been on strike, he's
Now he's hold - ing in what he

play Rhythm Fig. 1 here during 2nd. verse

C5 D5

down on his luck, it's tough, _____
used to make it talk. So tough, _____

so tough. _
it's tough. _

Fill 1 on 2nd verse

Fill 1 C 8va. D Em

Guitar 2 with talk box

full full full full

20 (20) 15 17 0

dive w/bar

N.C. (Em)

Gi - na works the din - er all day. _
Gi - na dreams of run - ning a - way. _

continue Rhythm Fig. 1
during 2nd. verse

0 7 7 5 0 0 7 5 | 0 7 7 5 0 0 7 5 | 0 7 7 5

Work - ing for her man, she brings home her pay, for
When she cries in the night, Tom - my whis - pers: "Ba - by, it's

C5 D5 N.C. (Em)

love, _ mmm, for love. _
o - kay, _ it's o - kay."

5 5 | 7 5 | 0 7 7 5 0 0 7 5

Pre - chorus C5 D5 E5

She says: "We've got to } hold on _ to what we've got. It
We've got to } (talk box off)

0 7 7 5 0 0 7 5 | 5 7 5 | 7 7 9 x x

C5 D5 E5 C5 D5

does - n't make a dif - f'rence if we make it or not. We've got each oth - er, and

5 7 9 5 7 9 5 7 9

that's a lot for ____ love." ____ We'll give it a shot.

Chorus

E5 C5 D5 G5 C5

Wo, _____ we're half - way there. _____ Wo, _____ liv -

P.M.-----4 P.M.-----4

2 5 5 7 7 4 5 5 3 0

2 3 3 5 5 7 5 5 3 0

0 0 0 0 0 0 0 0 0 0

in' on a prayer. _____ Take my __ hand, _____ we'll make it, I swear. _____

G5 C5 D5 Csus2

Wo, _____ liv - in' on a prayer. _____ Liv - in' on _____ a prayer. _____

P.M. 4

5 3 3 3 7 5

solo

Guitar 1 E5 C5 D5

Guitar 2 (with talk box) G5 C5 Dsus4 D5

P.H. full

12 14 15 15 12 13 15 15 15 (15) 15 (15)

sounding pitch: C# D# C#

E5 C5 D5 G5 C5 E5

1/2 full full

9 12 12 13 14 12 11 (11) 12 12 15 12 13 12 12 15 15 15

C5 D5 E5 D5

Ooh, _____ we've got to hold _____ on, _____ read - y or _____ not. You

P.M. 4 P.M. 4

9 9 9 9 9 9 9 9 5 7 5 5 7 7 9 7

8va. (Guitar 2 out)

full

14 16 15 17 15 17 15 17 17

C5 D5 G5 E♭5

live for the fight when that's all that you've got. Wo, _____ we're

F5 B♭5 E♭5 F5

half - way there. _____ Wo, _____ liv - in' on a prayer. _____

G5 E♭5 F5

Take my hand, _____ and we'll make it, I swear. _____

B♭5 E♭5 F5

Wo, _____ liv - in' on a prayer. _____

Social Disease

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Moderate Rock ♩ = 126

Guitar 1
with wah-wah (play one octave lower than written)

8va P.H. E (N.C.) 8va P.H.

dive w/bar -41/2 P.H.

T
A
B

0 (0) 2 7 5 4 2 2

pitch: B D

8va

(2) 12 12 9 7 3 2 2 5 4 2 2 2 5 4 2 3 0 6 7

G5

(6) 6 4 2 2 6 6 4 2 2 7 6 4 2 2 6 4 2 2 5

(7) 7 5 4 2 7 7 5 4 2 3 7 7 5 4 2 2 5

A5 E5 Verse E6 E7 E5 E6 E7 E

1. You can read ____ it in the pa - pers, in some plac -
you can find ____ it, try to run, _

(5) 2 2 0 4 0 5 2 4 0 5 3 2 0

(3) 0 0 0 0 0 0 0 0 0 0 0 0 0

E6 E7 E5 E6 E5 E7 G5 G6 G5 G6 A5

- es it comes in thir - ty two fla - vors, but you would - n't tell no one your fav -
 but you're al - ways be - hind it. So you play hide and seek like a blind

E (N.C.) E

- 'rite if you could. From the White
 kid 'til your caught. Spoken: (Yeah, you're caught.) So you say

Fill 1 on 2nd verse

P.H. 8va. P.H. 8va. 1/2

P.H. P.H.

sounding pitch: B sounding pitch: D

E6 E7(N.C.) E E6 E7(N.C.) E E6 E7(N.C.) E

House to the al - leys, from the Pres - i - dent down to
 hey, that you had some, but they took it and held it for

Fill 1 (Guitar 2)

8va (for harm. only)

full P.H. 1/2

sounding pitches: C B B F F# B

E6 E7(N.C.) G5 G6 G5 A5

Long Tall Sal - ly, can't live with it, but you'll die with - out ____
 ran - som. Were ____ they tall, ____ dark, ____ skin - ny, or hand -

(1) 2 2 2 0 0 0 5 3 2 5 3 7 3 5 3 x 2 0

E (N.C.) A5

____ it. Yes, you would. ____ Se - no -
 some? You won't ____ talk. So you

Fill 2 on 2nd verse

8va P.H. 8va P.H.

P.H. P.H.

(2) 3 0 2 3 0 2 2 5 4 2 2 5 4 2 3 4 0

sounding pitch: B B

Pre-chorus G5 E (N.C.)

ri - ta's in the kitch - en, she's a fist - ful of dy - na - mite. ____
 tel - e - phone your doc - tor, just to see what ____ pill to take. ____
 high grade oc - tane, she could run a bul - let train on ____

8va

(2) 3 0 3 0 0 3 3 3 3 3 3 3 3 4 2

sounding pitch: E

Fill 2 (Guitar 2)

N.H. w/bar rapidly shake bar

+2 +3 +4 1/2 +4 1/2 +6 +6

5 (5) -4 1/2 -5 1/2 -5 1/2 -7 -6 -2 1/2

E5 E6 E5 E7 E5

tee. You can't hide when in -

(2) 2 5 4 2 3 2 0 2 0 0 6 5 0 2 0

E6 E5 E7 G5 D5 E (N.C.)

fec - tion starts, be - cause love is a so - cial dis - ease.

8va P.H. P.H.

(2) 2 0 4 2 0 5 0 0 2 5 3 (5) 5 3 5 7 5 7 5 2

sounding pitch: D

To Coda 1. G5 D5

Love is a so - cial dis - ease,

8va P.H. P.H. tr tr

(2) 2 5 4 2 5 3 7 5 0 2

sounding pitch: F#

E5

mm. mm. 2. Where you look

w/bar scoop dive w/bar -1 1/2

0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

2. D5 E (N.C.) G5 D5

is a so - cial dis - ease. Love is a so - cial dis -

8va P.H. 8va P.H. tr

P.H. P.H. tr

(2) 7 2 2 5 4 2 5 7 0 2

sounding pitches: D F#

A5

ease. (Spoken: Let the boys show ya babe.

w/bar scoop dive bar

-2 1/2

Guitar 2

Solo

dive w/bar

14 14 14 14 12 12 12 12 10 10 10 10 0 0 0 0 7 7 7 7 5 5 5 5 14 14 14 14 12 12 12 12 11 11 11 11 9 9 9 9 7 7 7 7 5 5 5 5 2 0

musical score with guitar tablature and annotations

Annotations:

- dive w/bar
- P.H. full

Tablature lines:

Line 1: (2) 0 2 3 4 2 0 2 0 3 4 2 0 2 0 3 4 0 2

Line 2: 0 4 0 4 2 5 2 4 2 4 0 2 3 5 2 4 2 2 2 2 2 4 0

sounding pitch: D E

B5

Coda

is a so - cial dis - ease, mm, mm.

Fill 4

8va

P.H.

P.H.

(5) 7 2 7 5 4 2 2

sounding pitch: B

E5 E6 E7 E5 E6 E5 E7 E5

You can't start a fire with - out a spark, but there's some -

(2) 2 5 4 2 3 2 0 0 0 0 2 0 0 4 2 5 3 2 0

E6 E5 E7 E5 E6 E5 E7 E5

- thing that I guar - an - tee. You can't hide when in -

8va

P.H.

P.H.

(2) 0 4 2 5 2 2 5 4 2 3 2 0 0 4 2 5 2

sounding pitch: D

Fill 4 (Guitar 2)

8va

full

full

full

3

17 17 17 (17) 15 17 17 15 16 17 15 16 15 14 12 14 12 14 (14)

E6 E5 E7 G5 D5 E (N.C.) G5

fec - tion starts, _ be- cause love _ is a so - cial dis - ease. _ Love _

P.H. 8va P.H.

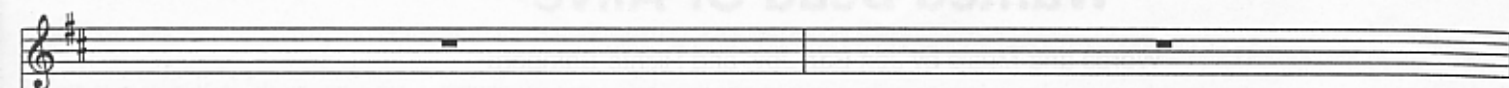
(2) 0 4 2 5 5 7 2 2 5 4 2 0
(0) 0 0 0 0 3 3 5 5 3

sounding A pitch:

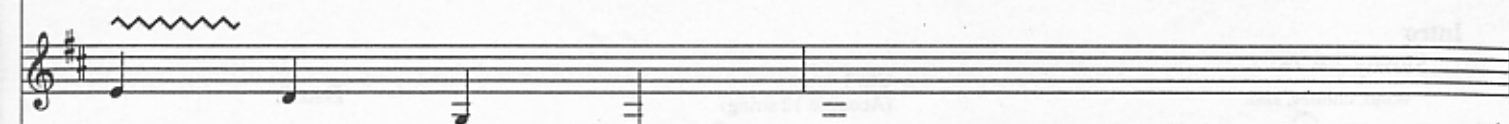
[illegible]

dip bar
-1/2

Wanted Dead Or Alive



spoken: You're right, nothing a shot can't cure.



Wanted Dead Or Alive

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Slowly ♩ = 74

Wind, chimes, kbd.

Gtr. 1
(Acoustic 12 string)

Dsus2

N.H. -----4

Intro musical notation for guitar 1 (Acoustic 12 string) in 4/4 time, featuring a Dsus2 chord and a melodic line.

First system of guitar 2 musical notation, featuring a melodic line and a bass line with fret numbers (13, 12, 10, 8, 5, 3, 1).

Second system of guitar 2 musical notation, continuing the melodic and bass lines with fret numbers.

Verse
 D5
 Guitar 2 on 3rd verse

F D

C5
 Cadd9

G5
 G

1. It's all the same, _ on - ly the names _ will change. _
 times I sleep, _ some - times it's not _ for days. _ The
 walk these streets, _ a load - ed six string on my back. I

Rhythm figure 1

C5
 Cadd9

G5
 G

F5
 F

D5/A
 D

Ev - 'ry day _ it seems we're wast - ing a - way. _ An -
 peo - ple I meet al - ways go their sep - 'rate ways. Some -
 play for keeps, _ 'cause I might not make it back. I've been

Fill 4 on 2nd verse

Fill 2 on 1st verse

Fill 4 Guitar 1 (12-string) replaces original riff 3

Fill 2 Guitar 3 w/dist.

vol. swell

full

D5 C5 G5
Cadd9 G

oth - er place, _ where the fac - es are _ so cold. I'd
times you tell _ the day by the bot - tle that _ you drink. And
ev - 'ry - where, _ still I'm stand - ing tall. I've

C5 G5 F5 D5/A
Cadd9 G F D

drive all night _ just to get back _ home. _ I'm a
times when you're a - lone, all you do is think.
seen a mil - lion fac - es, and I've rocked them all. _

Fill 6 (on 3rd verse)

Fill 6 Guitar 3

full p

T 10 10 10 10 10 10 13 10 10 12 10
A
B

Chorus

C5 G5 F5 D5/A

C G F D

cow - boy, on a steel _ horse _ I ride. I'm

Fill 5 (on 2nd chorus)

Rhythm fig. 2

C5 G5 C5 D5 F5 D5

C G G D

want - ed, (want - ed, ____) dead or a - live. ____ (on 3rd chorus) 'Cause I'm a

To Coda

Fill 5 Guitar 3 w/dist.

full

full

1/4 1/4 dive w/bar 1/4 1/4

C (G 2nd time D)

Want - ed, (want - ed, _____) dead or a - live. _____

Fill 3 on 1st chorus

1.

2. Some -

Fill 3 Guitar 3 w/dist.

2. Solo D5

Al right.

Guitar 2 w/dist.

(Guitar 1 continues playing rhythm figure 1 from verse.)

Guitar 3

17 (17)

C5 G5 C5 G5

P.H. 3

full P.H. full

full full

12 14 13 15 15 15 13 15

0 0

sounding pitch: C $\sharp$ D C $\sharp$

F5 D5

P.H. 8va P.H.

P.H. 1/4

P.H. full

12 12 10 12 10 10 12 12 9 5 9 5 9 5 9 5 5 (24) 3

sounding pitch: A sounding pitch: E $\flat$ sounding pitch: D E D C

C5 G5 C5 G5

8va. P.H. 8va. P.H. P.M.

5 3 5 3 5 3 5 (5) 3 10 12 12 13 12 13 12 13 (12) 10 0

sounding pitch: D E C sounding pitch: F

F5 D5 Chorus C5 G5 F5 D5

Oh I'm a cow - boy, on a steel _ horse _ I ride. I'm

(Guitar 1 plays rhythm fig. 2 from chorus)

Coda

♯ C5 G5 F5 D5

cow - boy. I got the night on my side. I'm

(Guitar 1 continue plays rhythm fig. 2 from chorus)

Guitar 2 Fill 7

C5 G5 D5

want - ed, want - ed, dead or a - live, dead or a -

C5 G5 D5

live, dead or a - live, dead or a - live. I still

Fill 7 Guitar 3 8va full

T A B

Words and Music by Jon Bon Jovi and Richie Sambora

A (N.C.)

P.M. on 'A' string only

tr  Repeat 3 times
5

The musical score for 'The Ballad of the Flag' is presented in two systems. The top system features a vocal line for the Soprano (Sva.) and a guitar line. The vocal line begins with a melodic phrase marked 'loco' and ends with a 'dive w/ bar' instruction. The guitar line provides harmonic support with chords G5 and D5, and a section marked 'A (N.C.)'. The bottom system continues the vocal line with a melodic phrase and a guitar line with a sequence of notes and rests, including a 'dive w/ bar' instruction. The score is written in standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

A.H.

Sounding
pitch: C

Verse

G5 D5 A (N.C.)

1. You, _____

you got a nas - ty rep - u -
I've been out on the

P.H.

Sounding
pitch: C₂

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G5 D5 A (N.C.)

ta - tion. We're in a stick - y sit - u - a - tion. _____
front line, where you'll go down if you waste time. _____

7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0

G5 A5

It's down to me and you. _____ So tell me, is it true? _____
They'll walk all o - ver you. _____ But I, _____

tr 5

P.H. ~~~~~

7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0

sounding C $\sharp$
pitch:

D (N.C.)

_____ They say there ain't no - bod - y bet - ter.
_____ I ain't here look - ing for sur - ren - der.

tr 5

7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0

G5 D5 A (N.C.)

Well, now _____ that we're to - geth - er, show me what you can do. _____
I'll raise the flag if you'll de - fend _____ her. It's up to you. _____

dive w/bar

tr 5

7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 7 0 0 0 0 5 0 0 0 0 4 5 4 5 4

Pre - chorus

G5

D/F#

G5

You're

un - der the gun,

out on

the run,

gon - na set the night on fire.

Out on the run,

un - der the gun,

play - in' to win.

Chorus

2nd time

G5

D5

A (N.C.)

You got - ta raise

your hands

when you want to

let it go.

Raise

your

tr

G5 A5 D (N.C.)

hands and you want ___ to let a feel - ing show. Raise your hands from New York ___ to Chi - ca -

2nd time (When)

P.H. ^{8va} ~~~~~

P.H. ~~~~~

sounding pitch: C[♯]

A (N.C.)

go. Raise your ___ hands from New Jer - sey to To - ky - o. _____

tr ~~~~~

Fill 1 on 3rd chorus ~~~~~

G5 D/F[♯] G5 D5 A (N.C.) *To Coda* ☉

wo, wo, raise your hands.

replaces original Riff

Fill 1: ~~~~~

Guitar 1

P.H. ~~~~~ P.S. ~~~~~

T
A
B

7

sounding pitch: A

1.

G5 D5

2. 1, _

tr 5

2. A (N.C.) G5 D/F# G5 D5 A (N.C.)

Wo, wo, raise your _ hands.

3

Solo F#5

Al - right, let's go!

tr 3

8va... (8) *dive bar -1 1/2* *loco* 3

over dub harmony with Guitar

shake w/bar

(21) 22

G5 A5

w/bar scoop dive w/bar

[illegible][illegible]

sounding G
pitch:

A5 8va

F#5 (echo off)

loco

full

20 (20) 17

20 17 20 (20) 17

19 17 19 (19) 17

19 17 14 (14) 12

14 12 11

0 2 3

0 2 4

0 2 4

0 2 4/6

Musical score for "The Rose Tree" (arranged for guitar and voice). The score is written for a key of D major (two sharps) and a 4/4 time signature.

Vocal Line (Treble Clef):

- Lyrics: "Raise ____ your" (with a blank line for a note).
- Performance instruction: "P.S." (Piano Solo) with a cross mark.

Guitar Line (Treble Clef):

- Capo: 5 (indicated by a bracket and the number 5).
- Performance instruction: "shake w/bar" (shake with bar).

Bass Line (Bass Clef):

- Performance instruction: "shake w/bar" (shake with bar).

The score includes various musical notations such as notes, rests, and bar lines. The guitar line features a capo on the 5th fret and a "shake w/bar" instruction. The bass line also includes a "shake w/bar" instruction.

A (N.C.)

hands. _____

tr 5

8va. ---

Guitar 2 out

(5)

Raise your _____ hands. _____

tr 5

G5 D5
D. S. al Coda

Raise your _____

8va. ---

loco

dip bar

N.H. ---

- 1 1/2

Coda

G5 D5 A (N.C.)

Raise your _____ hands. New York! _____

P.H. ~~~~~

sounding pitch: C#

Raise your _____ hands. De - troit! _____

tr ~~~~~ 5

7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 0 0 0 0 7 0 0 0 0 7 0 0 0 0

G5 A5 D (N.C.)

Raise your hands, van - con - ver!

P.H. ~~~~~

sounding pitch: C#

A (N.C.)

Raise your _____ hands. And Lon - don! Raise your

tr ~~~~~ 5

P.H. ~~~~~

7 0 0 0 0 5 0 0 0 0 4 5 4 5 4 5 4 5 4 7 0 5 5 5 0 0 0 0 7 0 0 0 0

sounding pitch: C#

Repeat and fade
G5 D5

Without Love

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Intro

Moderately ♩ = 110

Gtr. 1

N.C. (D)

(Bm)

P.S.

P.M.-----4

8va.-----

P.H. P.H.

(D)

A5

P.H. P.H.

P.M.-----4

Sounding pitches: B C#

Verse

N.C. (D)

1. She was - n't young, but still a child. _____

2. I saw a man down on lone - ly street. _____

P.M.-----4

(Bm)

(D)

There was still in - no - cence in paint - ed smiles. _
A bro - ken man who looked like me. _

She called to me as I
And no one knows the

P.M. 4

P.M. 4

(Bm)

passed her by. _
pain that he's been liv - ing.

The la - dy of the night looked in my _ eyes, _ she said:
He lost his love, and still has - n't for - giv - en, he said: }

P.M. 4

Pre-chorus

A5

B5

C5

"I been through some chang - es, _

but one _ thing al - ways

P.S.

G5

Chorus

N.C. (D)

(Bm)

stays the same. _ With-out love, _

there's noth - ing with - out love, _

and

P.M. 4

P.M. 4

G5(add9) D/A A

noth - ing else can get ya thru the night. _ 'Cause noth - ing else _ feels right with-out

8va -----

P.H. ----- 4

shake w/bar

let ring ----- 4

shake w/bar

(3)
(4)
(4)

2 5 2 4

2 2 5 (5)

3 2 4 2

Sounding pitch: B F# D

1. N.C. (D) B5 A5 2. 3. N.C. (D)

love." _ Wo. _ love. _ There's noth - ing with - out

P.M. ----- 4

P.M. ----- 4

5 6 7 7

4 2 0

0 5 6 0 0 7

2 2 2 2 4

(Bm) D/G To Coda

love. _ Noth - ing else but love can burn _ as bright, _ 'cause

8va -----

P.M. ----- 4

P.H. ----- 4

shake w/bar

let ring ----- 4

shake w/bar

4 3 4

4 2 5 2 4

2 2 5 (5)

Sounding pitches: B F# B

A5 N.C. (Bm) BM A5

noth - ing would mean noth-ing _ with-out love." _ Wo. _

P.M. ----- 4

4 4 4

2 2 2 4

3 4 4 2

0 0

12

A5

D. S. al Coda

Coda

D/A

A5

more, _____ no. _____ With-out

noth - ing would be noth - ing with-out

N.C. (D)

(Bm)

love. _____ There's noth - ing with - out love, _____ and

(D)

noth - ing with - out love. _____ Noth - ing with - out _____

Sounding pitch: A $\sharp$ B F $\sharp$ B

Begin fade

(Bm)

(D)

Fade out

love. _____ Mm. _____

Sounding pitch: D F $\sharp$ B A $\sharp$

I'd Die For You

Words and Music by Jon Bon Jovi, Richie Sambora and Desmond Child

Intro

Moderate Rock Beat ♩ = 132

Gr. 1 A5 F5 G5 C G/B

T A B

0 2 3 1 3 5 3 5 2 0 4 2

Rhythm Fig. 1

N.C. (Am)

(F) (G) (E)

0 2 3 1 3 5 3 5 2 0 4 2

(Am) (F) (G) C G/B

1. If

8va. P.H. P.H.

0 2 3 1 3 5 3 5 2 0 4 2

Sounding pitch: F#

Verse

A5

F5

you could see in - side my heart, then you would un - der - stand. I'd

might not be a sav - ior, and I'll nev - er be a king. I

Gr. 1 1st Verse

* Note: Keyboard part adapted for guitar

Gr. 1 2nd Verse

2 2 2 2 0 0 0 0

x 17 1

G5

E5

nev - er mean _ to hurt _ you ba - by, I'm not that kind _ of man. _
might not send _ you ros - es or buy you dia - mond rings. _

P.M. 4

P.S.

P

A5

I might not say _ I'm sor - ry, yeah, I
But, if I _ could see _ in - side _ you, may - be I'd

8va.

N.H.

loco

dive
w/bar

P.M. 4

P.M. 4

F

G

might talk tough _ some - times. _
know just who _ we are. _

And I might for - get _ the
'Cause our love is like _ a hun -

P.M. 4

P.M. 4

P.M. 4

E5

lit - tle things, or keep you hang - ing on the line. In a
ger, with - out it we would starve. P.S.

P.M. N.H. dive w/bar -2 1/2

Pre-chorus

F5 A5 G5 F5 C5 G5

world that don't know Ro - me - o and Ju - li - et, boy meets girl, and prom - is - es we can't for - get, (Can't for -
get.) we are cast from E - den's gate with no re - grets, in - to the fire we cry. I'd (Cry.)

F5 A5 G5 F5 E5

Fill 1 (on 2nd Pre-chorus)

Fill 1 Gtr. 1
(Replaces original Fill)

N.H. dive w/bar

T 12
A 12
B

Chorus

N.C. (Am)

(F)

(G)

(E)

die for you, I'd cry for you, I'd do an - y - thing. I'd lie for you, you

(Am)

(F)

G5

C

G/B

know it's true, ba - by, I'd die for you. I'd

N.C. (Am)

(F)

(G)

(E)

die for you, I'd cry for you, if it came right down to me and you. You

(Am)

(F)

G5

To Coda

1. C F5/C G/B

know it's true, ba - by I'd die for you.

2. I

Sounding pitch: F#

(E)

8va.....

(Am)

8va.....

3

3

3

3

full

full

19 17 19 17 19 17 17 20 17 19 17 17

20 (20) 20 (20) 17 20 19 20 17

(F)

D5
Gtr. 1

E5

F5

G5

8va.....

loco

P.H.

I'd (Gtr. 2 out)

full

1/2

P.M.

full

P.M.

full

20 17 20 17 19 17 19 17 (17)

5 3 5 7 5 7 7 (7) (7)

12 10 12 14 12 14 15 (15)

Sounding pitch: F# G

A5

F5

G5

E5

die for you, I'd cry for you, I'd do an - y - thing. I'd lie for you, you

Gtr. 1

2 2 2 2

3

5 5 5 5

2

A5

F5

G5

D. S. al Coda

know it's true, ba - by, I'd die for you.

8va.....

N.H.

I'd

shake w/bar

P.M.

N.H.

7 7 5 5 (5)

2 2 2 2

3

5 5 5 5 5 5 5 5

Coda

N.C. (Am)

(F)

(Vocal harmony on repeat only)

Ah, _____

ah, _____

15ma ----

P.H.

P.H.

Sounding pitch: B

(G)

(E)

(Am)

ah.

Ba - by

it's on - ly

for _____

you, _____

8va ----

P.H.

P.H.

Sounding pitch: D $\sharp$

(F)

1. G5

G

on - ly _____ for _____ you.

12

12

12

12

12

12

12

12

12

2. D5

E5

E5

G5

A5

you. _____

catches feedback

lightly shake w/bar

dive w/bar

Never Say Goodbye

Words and Music by Jon Bon Jovi and Richie Sambora

Intro

Slow Rock ballad ♩ = 69

Chords: A5, A5, C#5(min)*, D, Dm

Gtr. 1 w/dist. full 1/2

Gtr. 2 w/dist.

TAB notation for Gtr. 1 and Gtr. 2.

* Note: keyboard implies minor

Verse

Chords: A, Asus, A, C#m7

1. As I sit in this smok - y room, the night a - bout to end,
2. Re - mem - ber days of skip - ping school, rac - ing cars and be - ing cool,

Play rhythm Fig. 1 on 2nd verse two times replacing original gtr. 3

Gtr. 3 clean (Gtr. 2 out)

TAB notation for Verse and Gtr. 3.

Rhythm Fig. 1 Gtr. 3 clean (keyboard part adapted for guitar)

Chords: Asus2, C#m7, Gmaj6, Dsus2

strum simile

TAB notation for Rhythm Fig. 1.

G D/F#

I pass my time with stran - gers, but this bot - tle's my on - ly friend.
 six pack and a ra - di - o, we did - n't need_ no place to go.

A Asus A C#m7

Re - mem - ber when we used to park_ on But - ler Street out in the dark?_
 Re - mem - ber at the prom that night,_ you and me, we had a fight,_ but the

G D5

Re - mem - ber when we lost_ the keys_ and you lost more than that_ in my back seat,_ be - lieve it.
 band, they played our fa - vor - ite song, and I held you in my arms_ so strong._ We

Guitar 3 out

Re - mem - ber when we used to talk a - bout bust - ing out, we'd break their hearts. To -
 danced so close, we danced so slow, and I swore I'd nev - er let you go.
 guess you'd say we used to talk a - bout bust - ing out, we'd break their hearts.

Fill 2 on 2nd verse and D.S.
 replaces next two bars

Fill 3 on D.S.

Gtr. 2 w/dist. shake w/bar

G5 D/F# G D/F#

geth - er for - ev - er. Nev - er

Fill 1

Fill 2 Gtr. 2

A5 C#5

T A B

2 0 6 4

Fill 3 Gtr. 4 (from end of solo)

8va

17

T A B

Fill 1 Gtr. 3 clean

T A B

5 4 3 4 2 0 5 4 3 4 0 2 3

Chorus

A5 C#5 D
 say good - bye, _ nev - er say good - bye. _ You and me _ and my _ old friends, _
 Gtr. 4 full 1/2
 5 7 7 (7) 5 7 9 9 7 10
 Gtr. 2
 2 6 7 7 5
 0 4 5

Dm A5 C#5
 hop - ing it _ would nev - er end. _ Say good - bye, _ nev - er say good - bye. _
 10 9 7 10 5 7 7 (7) 5 7 9
 6 7 7 5 2 6 6 4
 0 0

D To Coda ♯ Dm
 Hold - in' on, _ we've got to try, _ hold - in' on _ to nev - er say good - bye. _
 1/2
 9 9 7 10 10 9 7 10
 7 7 7 5 6 7 7 5

1. A5 C#5 D Dm

Gtr. 4

Gtr. 2

full

1/2

2. Guitar solo A5 C#5

Gtr. 2

Gtr. 4

P.H. full

full

sounding pitch: B C# B

D5 F5 G5

1/2

1/2

A5 C#5

hit w/bar so it vibrates fast

full

full

full

D5 F5 G5

D.S. al Coda

Ooo, ___ I

8va.

1/2 1/2

21 (21) (21) 17 13 15 13 15 17 13 15 13 15 13 17 13 15 13 15 13 17 15 17 15 17 15 17 15 17 15 17 15

Coda Dm

hold - ing on ____ to nev - er say ____ good - bye ____ ey - ye.

10 9 7 10 5 7 7 (7)

6 7 7 5 2 0

Chord progression: C#5, D, Dm

Vocal line: Yeah, yeah.

Guitar line (Bass): 5, 7, 9, 9, 9, 7, 10, 10, 9, 7, 10

Guitar line (Melody): 1/2

A5

C#5

D

full

1/2 ritard

Dm

A5

Aadd9

resume normal tempo

Gtr. 4 out

Gtr. 5

Acoustic 12 string

w/bar gently

ritard

Wild In The Streets

Words and Music by Jon Bon Jovi

Intro

Fast Rock beat ♩ = 163

Gr. 1 A5

Verse

Asus2

1. Jo - ey comes from a sa - cred part of town
boy's bri - gade had a date with the girl next door.

let ring

where some - times you talk so tough, your feet don't touch the ground. _
 You know it made her dad - dy cra - zy, it on - ly made her want him

lightly shake w/bar

more. _

And the side - walk sol - diers
 But they weren't look - in' for trou - ble, that

F#m7add11 Asus2

sing their mid - night blues, _ while the
 boy did - n't _ want to fight, not to - night. So she

old men re - cite their sto - ry lines _ 'bout "when I was young _ like
 head - ed out through her bath - room win - dow, what her dad - dy did - n't know was gon - na

F#madd11 F#m7add11

Pre-chorus

you," they say: Bkgd: (Oh yeah, _) we were cruis - ing to the back - beat.
 be al - right, she say: (Oh yeah, _) We're cruis - ing to the back - beat.

A5 D5

14

A5 D5 A5 D5

Bkgd: (Oh yeah, _) mak - ing love _

E5

in the back seats. And, ooh, _ we were

P.S.

Chorus

A5 Asus2

wild, _ wild in _ the streets.

let ring

D5

Bsus4

Wild, _____ wild in _____ the streets. We were _____

P.M. --- 4

P.M. --- 4

let ring

Guitar solo
N.C. (A)
(piano plays chords)

Gtr. 2

(D)

8va...

(Bm)

loco

(A)

A5

here we got this code of hon - or, no - bod - y's go - ing down.

F#5

You don't walk in vain through the kid's

Fill 1

dip w/bar -1/2 -1/2 -1/2 -1/2 dip w/bar

D5

pa - rade, 'cause this is my home - town.

D.S. al Coda

Fill 1 Gtr. 2

P.S.

T 6

A 4

B

Coda

Yeah, we _ were wild in _ the streets,

A5

-p. 4th dive w/bar

swell w. volume knob

P.M. P.M.

12 14 14 14 12 14 14 14 12 14 14 14 14 14 16 16 14 16

wild in _ the streets. Wild in _ the streets,

D5

P.M. P.M.

2 2 2 0 0 0 0 0 2 2 2 0 0 0 16 16 14 16

12 14 14 14 12 14 14 14 12 14 14 14 14 14 12 14 14 14 12 14 14 14 12 14

wild in _ the streets. Wild in _ the streets,

B5 A5

P.M. P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 16 16 14 16

14 14 12 14 14 14 12 14 14 14 12 14 14 14 14 14 12 14 14 14 12 14 14 14 12 14

and we were wild in the streets. Oh, _____

P.M. - - - 4 P.M. - - - 4 P.M. - - - 4 P.M. - - - 4

(2/0) 0 0 0 0 0 2 0 2 0 0 0 0 0

14 14 16 14 16 12 14 14 14 12 14 14 14 12 14 14 14 14 16 14 16

wild in the streets. Oh, _____ wild in the streets. _____

P.M. - - - 4

7 7 7 0 0 0 0 4 4 4

5 5 5 16 14 16 12 14 14 14 12 14 14 14 12 14 14 14 12 14 14 14 12 14

A5

Wild. ritard (various crowd noises, clapping, yelling, whistling)

dip w/bar dip w/bar

* note generated from feedback

lightly shake w/bar full P.S.

14 14 16 14 16 2 2 0 2 22 2 0